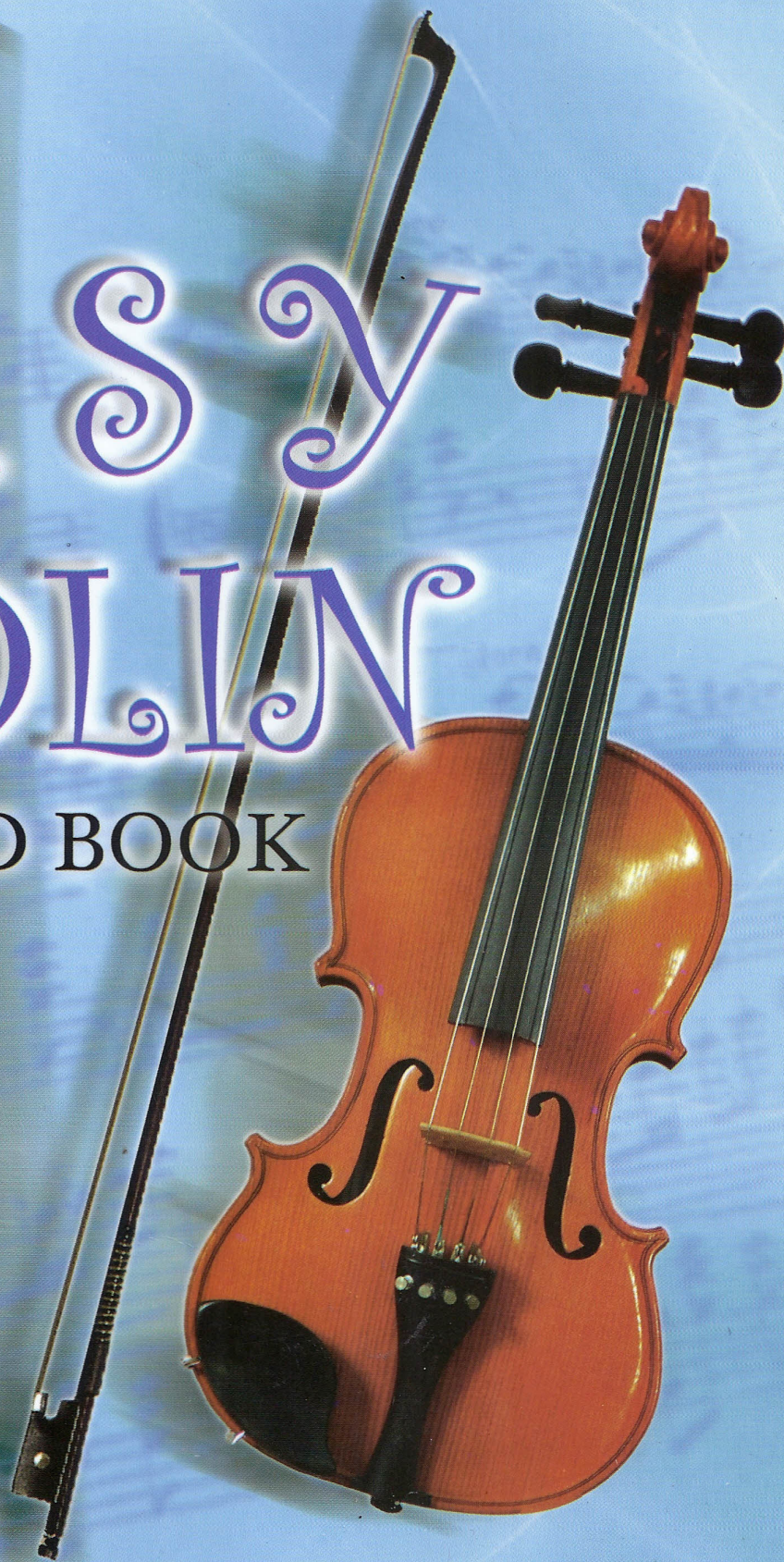


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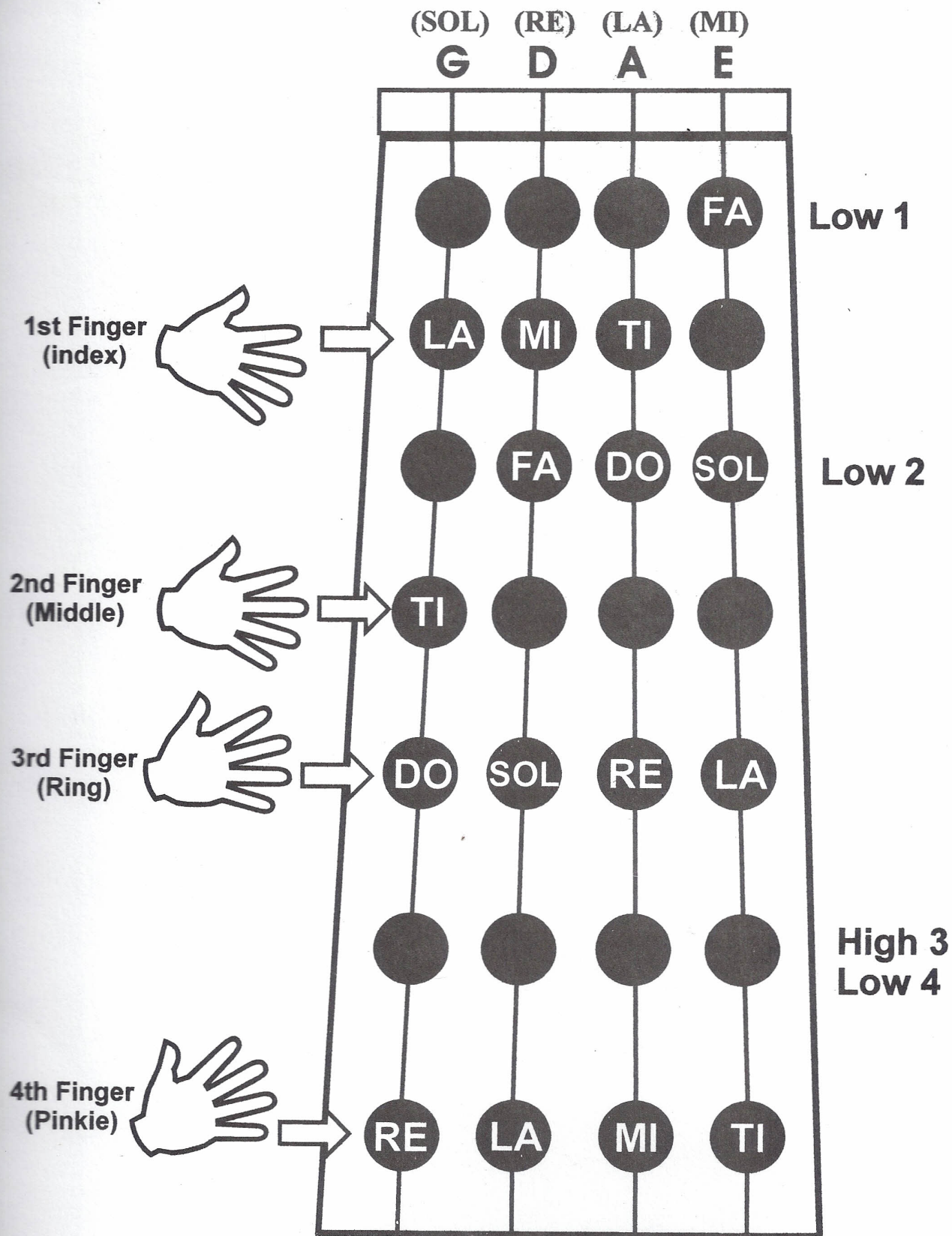
EASY VIOLIN

METHOD BOOK



Joselito C. Alejandrino

VIOLIN FINGERING CHART



EASY VIOLIN

METHOD BOOK

Joselito C. Alejandrino

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FOREWORD

Easy Violin Method Book is created especially for people like you who want to have a good foundation regarding the proper method for playing the violin.

Playing this instrument demands a great amount of time learning the basics. Each page of this book will help you discover your potential of producing a good, controlled solid sound of the violin. Basic lessons of proper holding of the bow, proper posture to the actual playing the instrument, illustrations and pictures are presented in a very understandable way so that you will enjoy learning.

I hope that this book will become part of your success in becoming a good violinist.

JOSELITO C. ALEJANDRINO
Author

ACKNOWLEDGEMENT

I dedicate this book to my family, my wife Nerise and to my only child, my little violinist Betina.

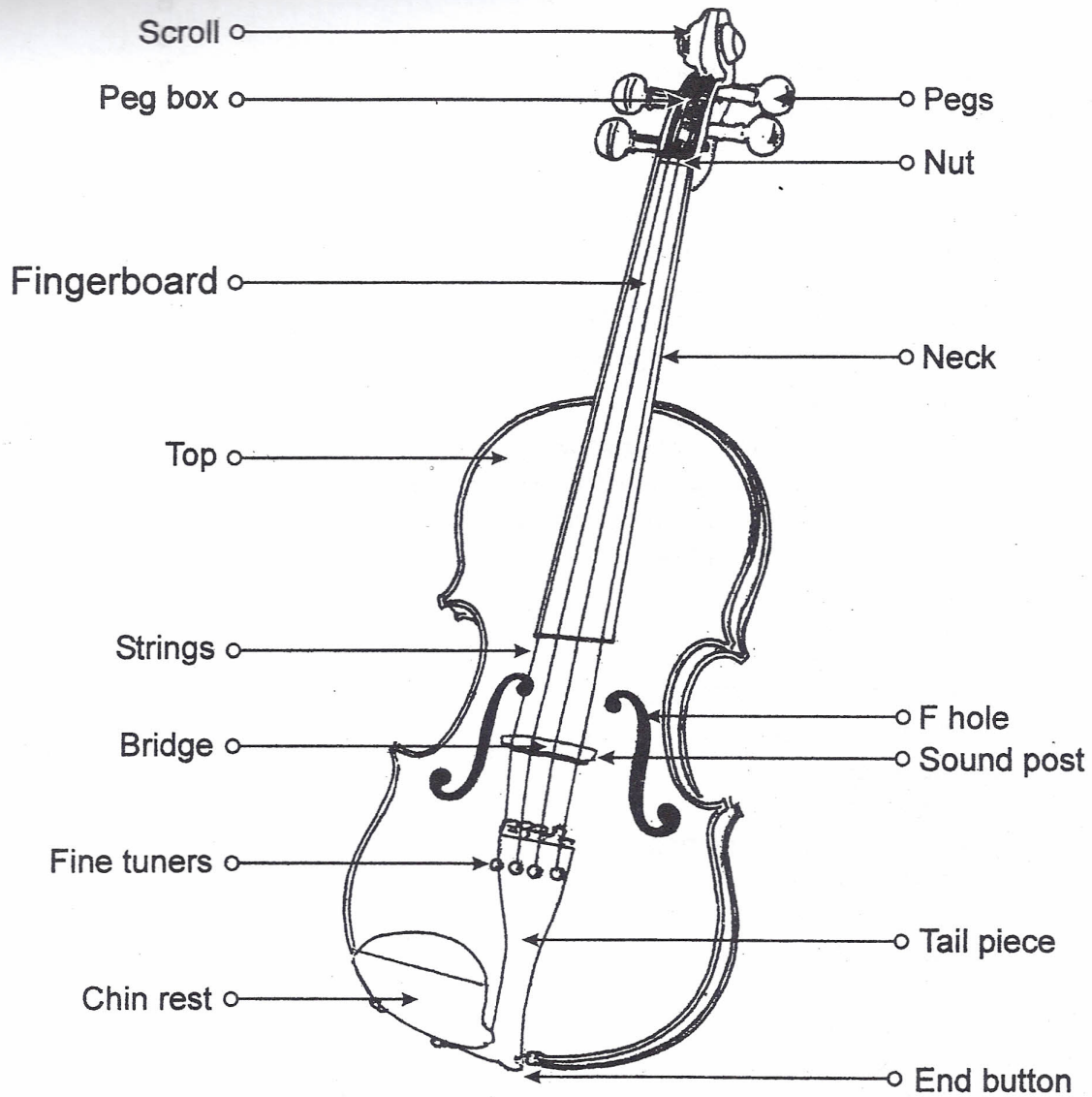
Special thanks also to Mr. Noel De Los U. Angeles for helping me in making this book look more presentable than it was when I composed it. Also to Mr. Rene Mari Yupangco in giving me the opportunity to share my ideas through the help of SOUND Publishing Corporation.

JOSELITO C. ALEJANDRINO
Author

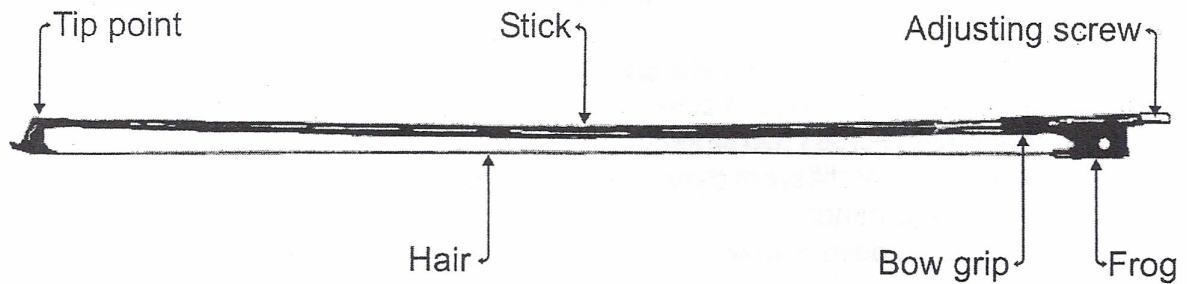
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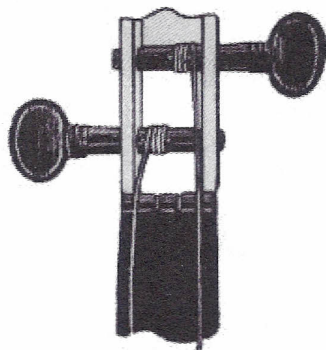
PARTS OF THE VIOLIN



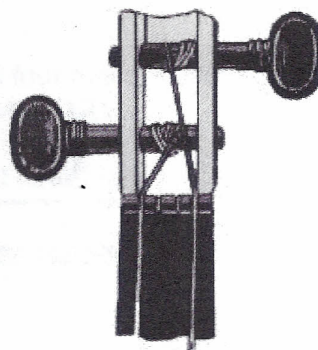
PARTS OF THE BOW



HOW TO ATTACH STRINGS CORRECTLY



Correct



Incorrect

The above illustrations show clearly how the strings should be attached and wound around the pegs

The pegs should always be in good condition, should fit exactly and should respond to the slightest touch of the player.

If the pegs begin to stick and do not work easily, they should be taken out one at a time and be rubbed with a little soap if too tight, or with a chalk if too loose.

HOW TO TUNE YOUR VIOLIN

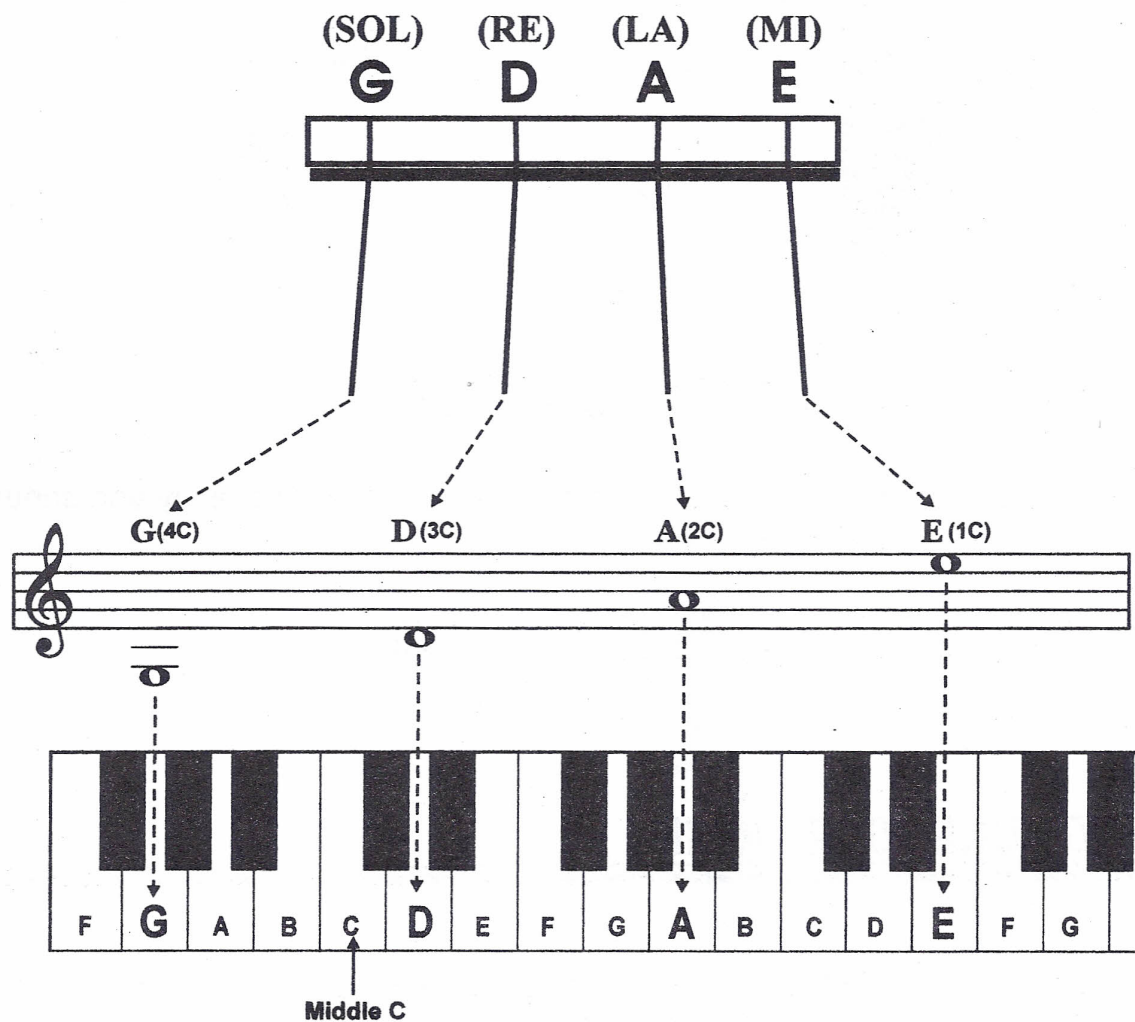
TUNING OF THE FOUR STRINGS

The Four Strings are tuned in so-called *Perfect Fifths*. A perfect Fifth is an interval of five (5) diatonic degrees, counted from the first note (*prime*) in a scale. (See next page)

It is of the utmost importance that the Violin is properly tuned. As correct tuning of the Violin by ear is difficult for a beginner, the Violin may at first be tuned with the aid of a piano or a tuning pipe.

As soon as possible, the pupils should be taught to tune their own Violins by ear. This is one of the reasons why *Ear training* should begin early.

THE FOUR STRINGS OF THE VIOLIN



C Means corda: Strings.

▣ Indicates Down-Bow.

∨ Indicates Up-Bow.

O Indicates Open String.

TETRACHORD POSITION CHART

● Major Tetrachord Position

OPEN STRINGS

1 A E B } WHOLE STEP
2 B F# C# } WHOLE STEP
3 C G D } ½ STEP

Tetrachord : First four notes or last four notes of a scale

Major Tetrachord : First four notes of a Major scale.

Minor Tetrachord : First four notes of a minor scale.

● Minor Tetrachord Position

OPEN STRINGS

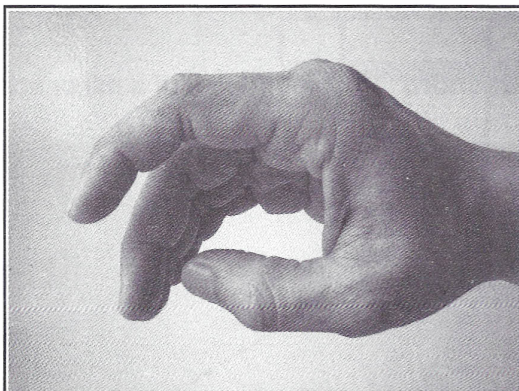
1 E B F# } WHOLE STEP
2 F C G } ½ STEP
3 G D A } WHOLE STEP

TUNING
OPEN STRINGS

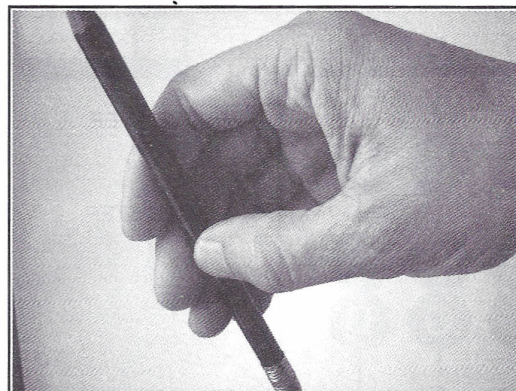
HOW TO HOLD THE BOW CORRECTLY

Make a circle with the tip of your thumb on the first joint or crease of your middle finger. Keep your thumb bent. (fig. 1)

1.



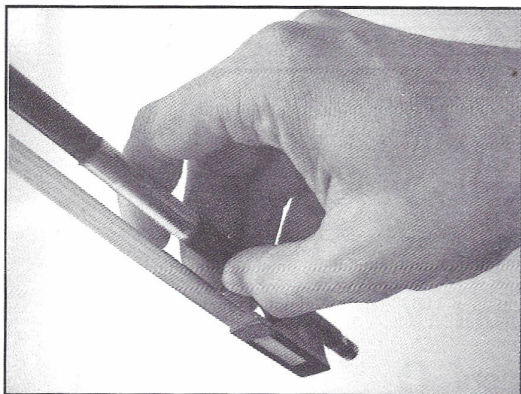
2.



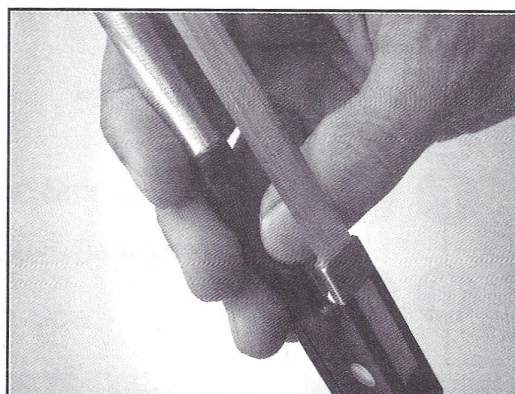
Place the thumb of the right hand, slightly curved, beneath the pencil and opposite to the middle finger, with the other fingers placed side by side on the bow touching each other. (fig. 2)

The thumb must be placed simultaneously against the nut and the stick. (fig. 3 & 4)

3.



4.

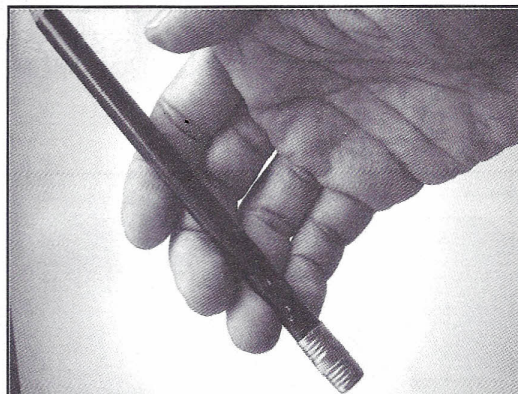


The bow must lie in a slanting position between the first and the second joints of the first finger and and the tip of the little finger. (fig. 5 & 6) .

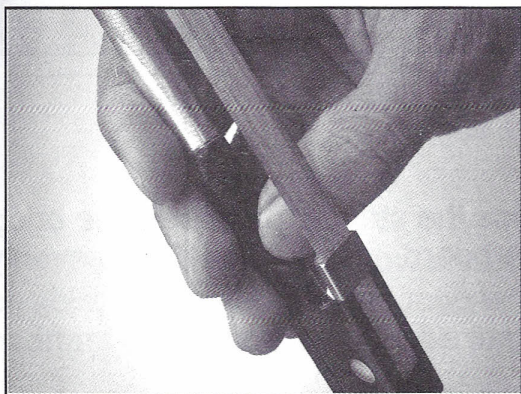
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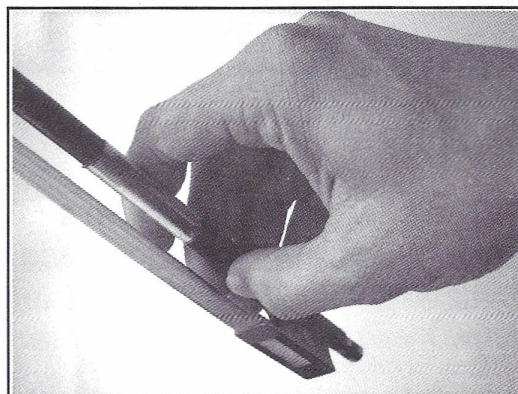
6.



7.



8.



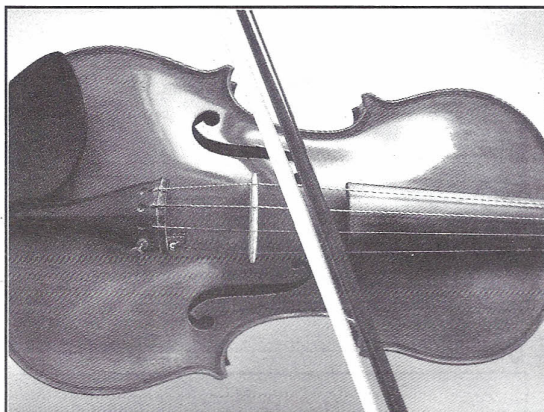
Hold the bow firmly but in doing so, the thumb and fingers must *never be strained*, and should not touch the hair of the bow. (fig. 7 & 8)

Never forget that next to the fingers and the arm itself, the *wrist* is the most important factor for the ultimate mastery of bowing. To play with a cramped wrist will not bring satisfactory results in violin playing as a loose and flexible wrist is important in correct and artistic bowing.

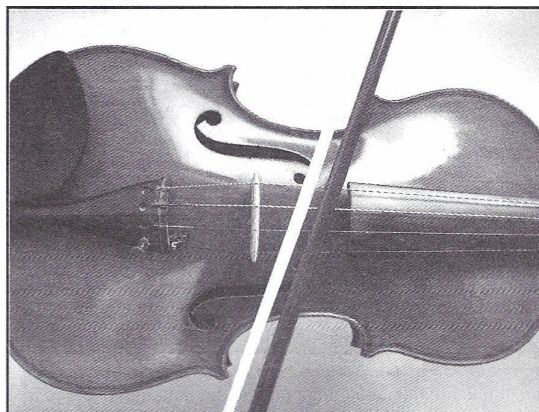
HOW TO DRAW THE BOW CORRECTLY

The bow should never be drawn in a direction too far forward (fig.9) or too far backward (fig. 10) but always in a straight line, parallel to the bridge. (fig.11)

9. Incorrect

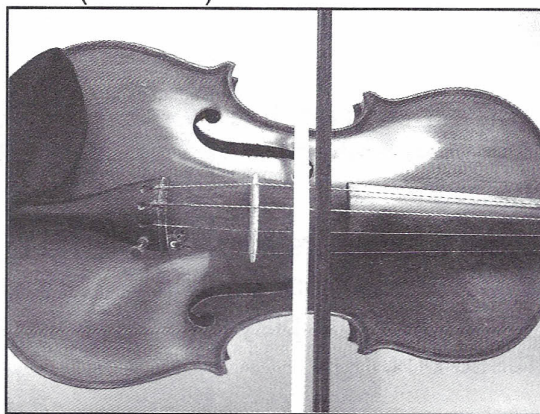


10. (Incorrect)



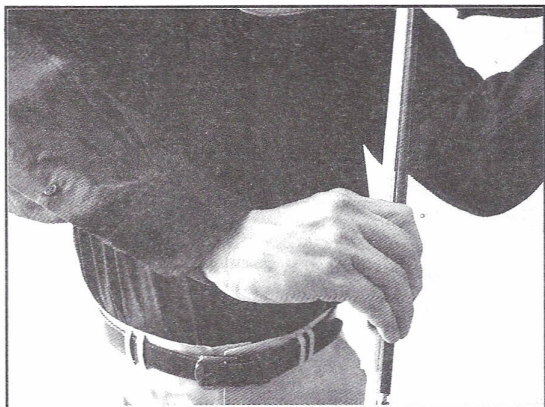
The bow should be drawn straight across the strings, parallel to the bridge and midway between the bridge and the fingerboard. It should be drawn evenly, touching only one string at a time.

11. (Correct)

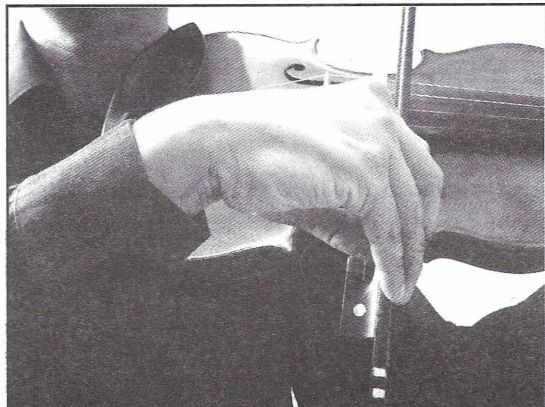


The wrist should be entirely loose and flexible, capable of moving with ease. In fact, the bow cannot be drawn straight across the strings without raising the wrist at the frog and lowering the wrist at the tip. (fig. 12 & 13)

12.

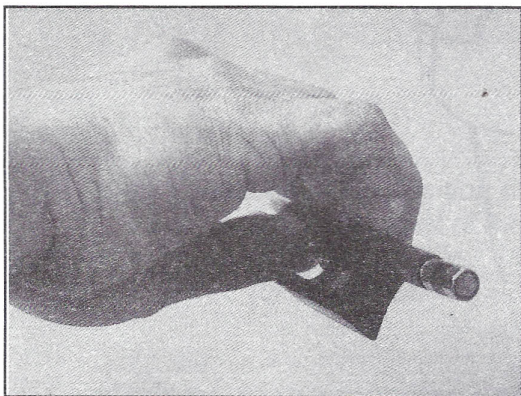


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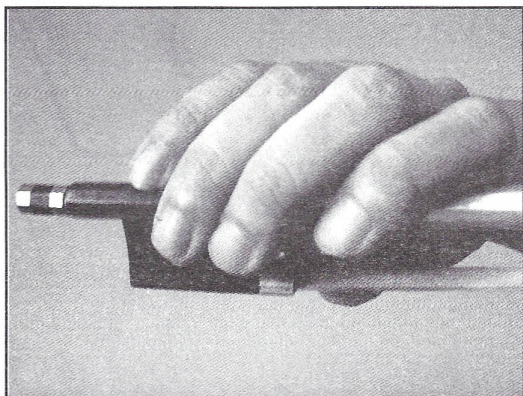


The change of the bow should not be noticed but be done as quietly as possible, and here again a loose wrist is required. In fact, mastery of this most important requirement would be impossible without a flexible and pliant wrist.

14.

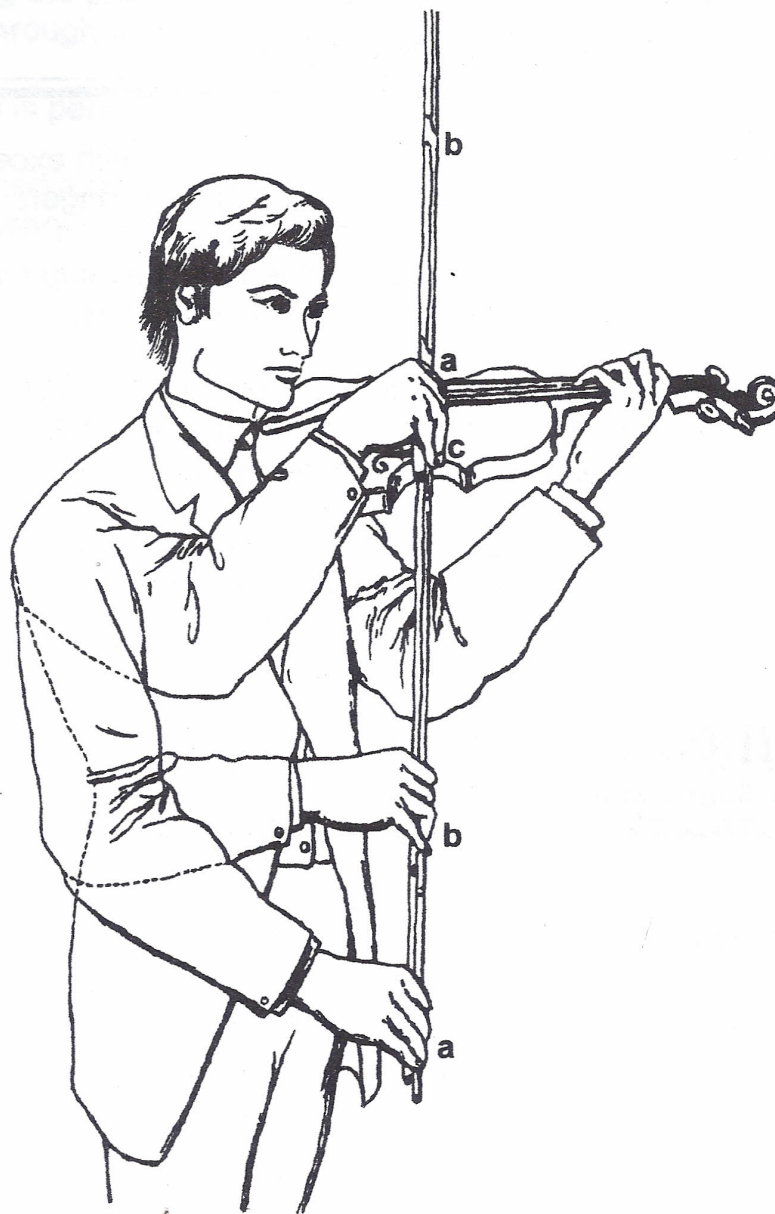


15



The lower arm and wrist should always be moved to and fro with natural freedom and simultaneous action. Do not hold the elbow too near the body and also beware of holding it too high. When playing upon the G string, the elbow must always, and quite naturally, be held considerably higher than when playing upon the E string.





Variations in the position of the right arm in executing a stroke;

- (a) at the point of the bow;*
- (b) in the middle;*
- (c) at the nut.*

The straining of the muscles and ligaments of both the left and right hands, fingers, wrists, arms and shoulders, through stiff or cramped exertions on the part of the player must be absolutely avoided. All movements must be carried out with natural freedom and pliancy.

FINGER AND BOW PRESSURE

1. The left hand fingers should stop the strings with exceedingly strong pressure, but without stiffening or cramping the hand or fingers.
2. The pupil should gradually strengthen and develop the fingers, so that they will fall upon the strings like individual little hammers.
3. The right hand fingers should draw the bow lightly and smoothly over the strings without any rough or heavy pressure. To be able to do this, you need to use different dynamic pressure from the two hands:
 - a. Strong finger pressure for the left hand; Light bow pressure for the right hand
 - b. The wrist should be free and flexible to insure free movements of the arm.

POSITION AND ACTION

of the fingers of the left hand

The fingers of the left hand should be held above the finger board in a natural and curved position. The actual stopping of the notes shall only be done by the tips of the fingers where the sensory nerves are located. Always enable the fingers to be kept above the finger board, ready to fall into place with the necessary strength and precision.

SUMMARY

1. Always stand erect, with shoulders well straight back and chest forward; the weight of your body resting on the left foot.
2. Do not let your Violin sag but keep it in a straight, horizontal position.
3. Draw your bow mid-way between the bridge and the fingerboard, straight across the strings; the sounding point must never vary and the direction in which it is drawn must always be in right angle to the strings.
4. In changing from down-bow to up-bow, or from up-bow to down-bow, move your wrist.

5. Play in exact time giving the precise value to each note. Train your sense of rhythm incessantly through correct and proper counting.
6. Be sure that your Violin is perfectly tuned.
7. The music must be placed exactly in line with your eyes, the height to be regulated by the necessary raising or lowering of the music stand.

HOW TO TAKE CARE OF YOUR INSTRUMENT

VIOLIN

Handle your violin, bow and case with care. Instruments and bows are made of thin wood, and can break easily. Bumping your instrument, either in or out of the case, may cause it to go out of adjustment.

Keep your violin clean. Each time you finish playing, use a soft clean cloth to wipe the rosin dust from your instrument, bow stick and strings.

When you are not using your violin, always store it in its case. Before placing your instrument inside, remove first the shoulder rest. Secure the latch properly.

Never put this book inside your case. Placing it inside may cause your violin to break or go out of adjustment.

Do not expose your instrument to excessive heat or cold. Extreme temperatures may cause your violin to crack.

Check your bridge often. If it is not standing straight, ask your teacher to adjust it yourself.

Do not attempt your own repairs. Only an expert musical repairman has the skill and experience to repair your instrument.

Do not let others play your violin.

BOW

Bows break easily. Do not drop your bow or hit it on anything that will cause it to break.

Do not touch the hair of your bow. Moisture, perspiration, oil or dirt from your hands, face, or hair will spoil the bow hair.

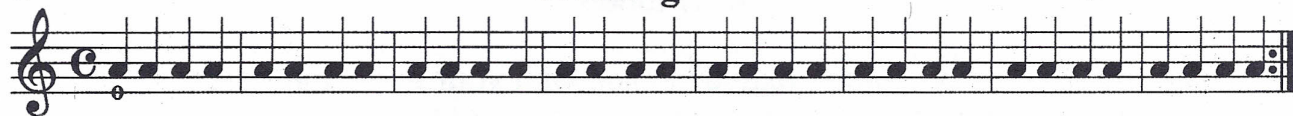
Before you begin to play, tighten your bow with the adjusting screw. Your teacher will show you the correct tension to use.

Each time you finish playing, loosen the tension of your bow.

EXERCISES ON OPEN STRINGS

1.

A String



2.



3.



4.



5.



6.



7.



8.



9.



E String



D String

19. 

20. 

21. 

22. 

23. 

24. 

25. 

26. 

27. 

G Strings

28. 

29. 

30. 

31. 

32. 


33. 


34. 

35. 

36. 

Exercises for combinations of all the four strings

37. 

38. 

39.

39. Musical notation for exercise 39, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of quarter and eighth notes, with a repeat sign at the end.

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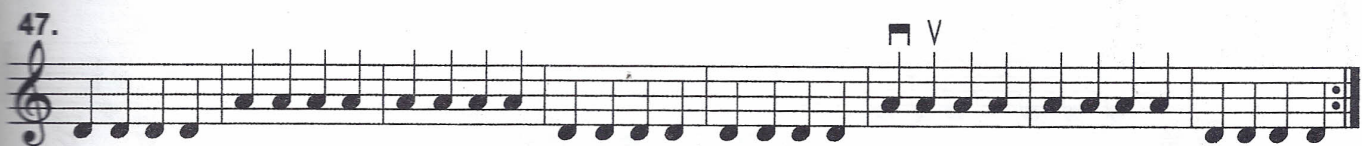
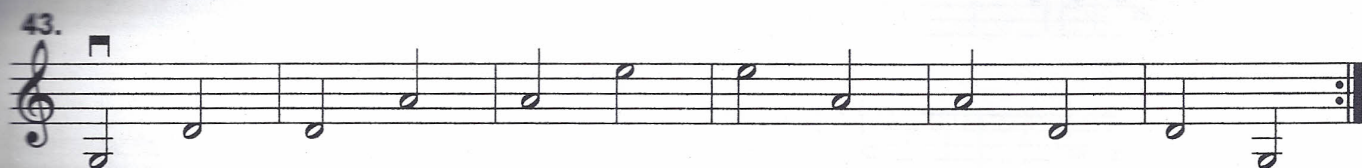
41. Marching to School

Exercises for gaining firmer control of the bow

A musical score for the song "The Rose Tree". It consists of two staves, A and B, both in treble clef with a key signature of one sharp (F#). Staff A contains a melody with notes G, D, G, D, G, D, A, D, A, C, A, A, D. Staff B contains a bass line with notes G, D, G, D, G, D, A, D, A, C, A, A, D. The notes are written as eighth notes in pairs, with a final quarter note. The lyrics "The Rose Tree" are written below the notes in Staff A.

The first system of the musical score for 'The Rose Tree' consists of two staves. Both staves are in the key of D major, indicated by two sharps (F# and C#) at the beginning. The top staff uses a soprano clef (C1) and contains a melody of quarter notes: G, D, G, D, G, D, A, D, G, D, G. The bottom staff uses an alto clef (C3) and contains a bass line of quarter notes: G, D, G, D, G, D, A, D, G, D, G. The notes are aligned vertically across the staves.

Exercises for gaining firmer control of the bow







A string 1st finger

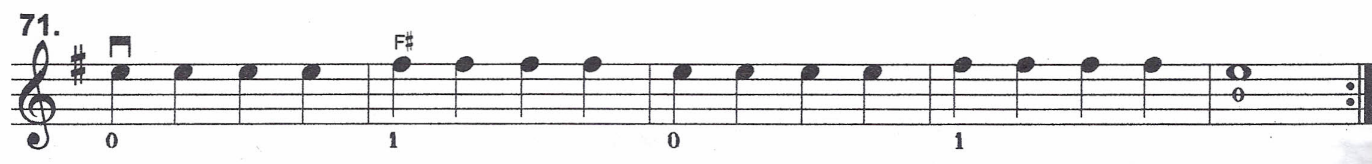
67. 

68. 

69. 

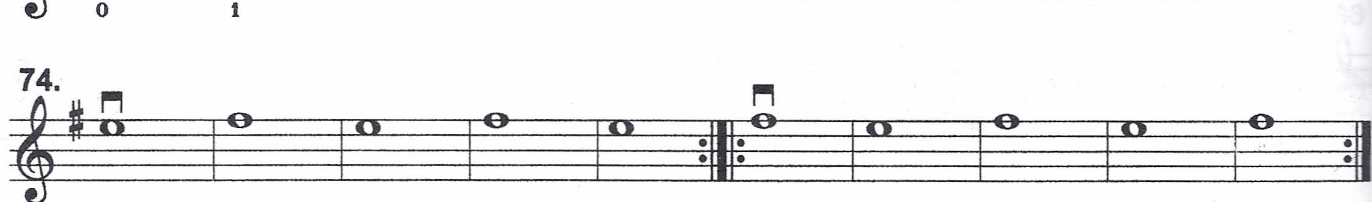
70. 

E string 1st finger

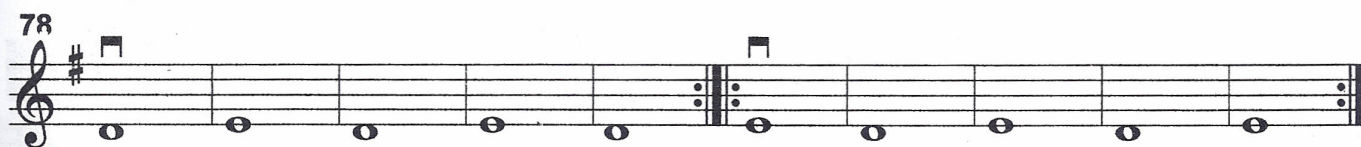
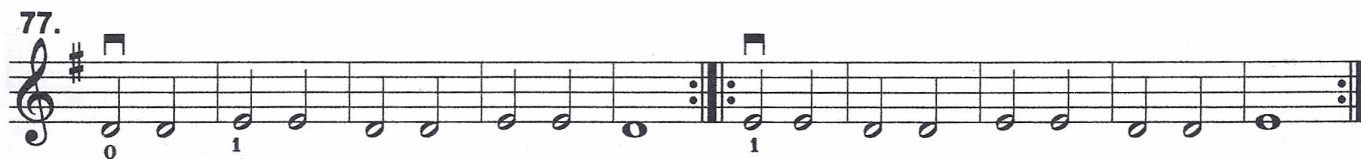
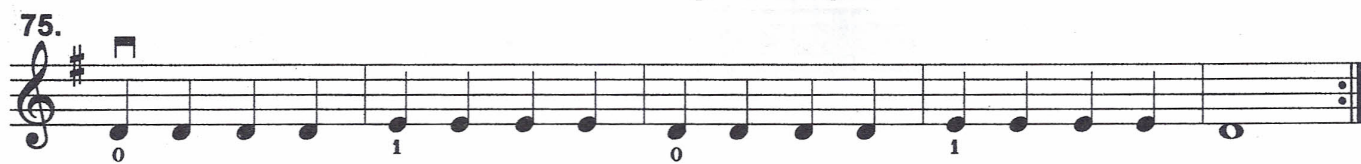
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72. 

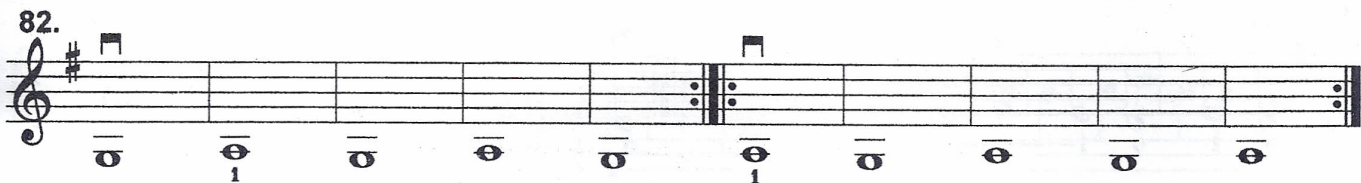
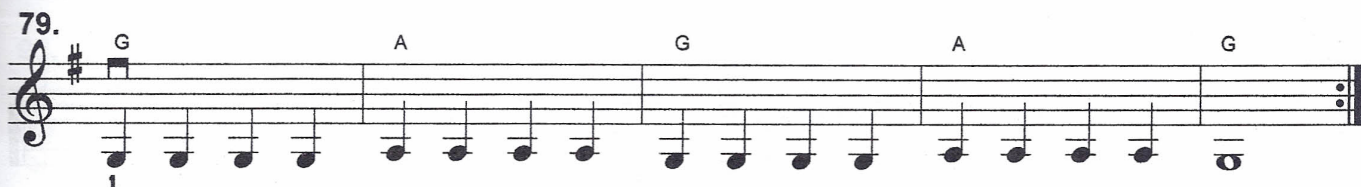
73. 

74. 

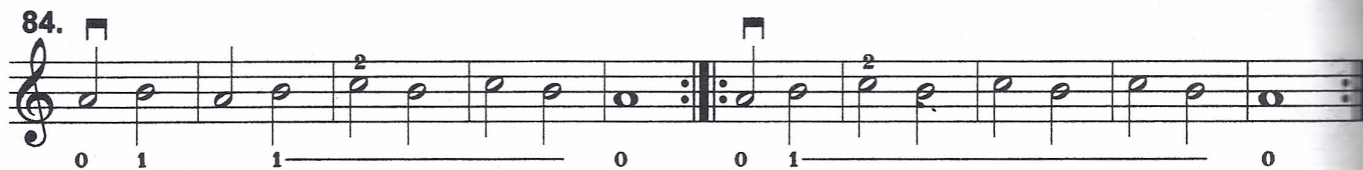
D string 1st finger

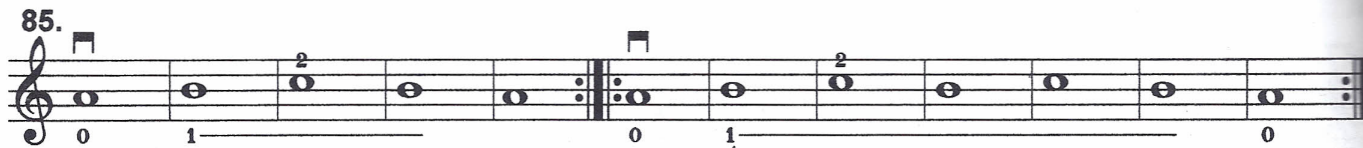



G string 1st finger

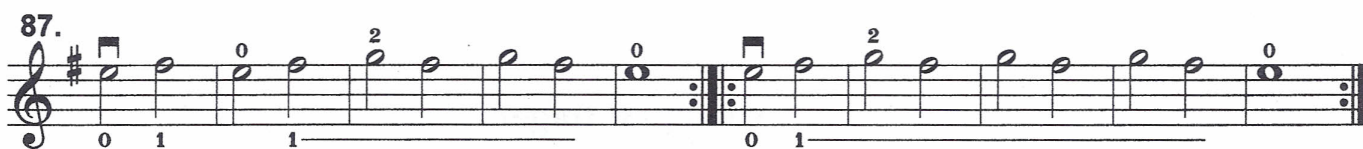


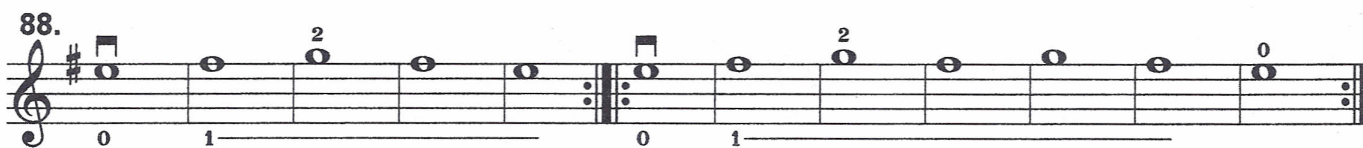
83. 

84. 

85. 

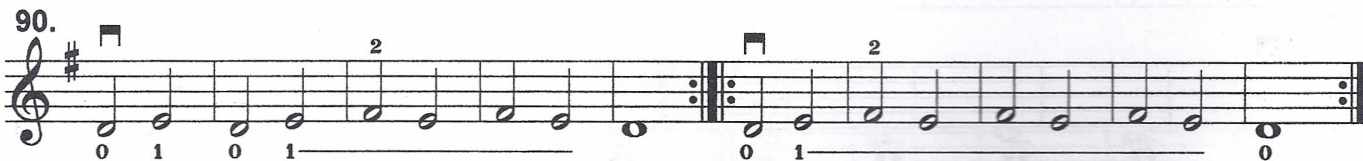
86. 

87. 

88. 

D string 2nd finger

89. 

90. 

91.

G string 2nd finger

92.

93.

94.

A string 3rd finger

95.

96.

97.

98.

E string 3rd finger

99.


106.

A string 4th finger

107.

107. 

108.

108. 

109

109


0 1 2 3 4 0

E string 4th finger

110.

110. 

111.

111. 

112.

[illegible]

D string 4th finger

113.

Exercises for crossings and connecting the four strings

119.

0 2 2 1 0 1 2 1 0 0 1 2 3 0 1 2 3 0

120.

0 1 2 1 1 2 1 0 0 1 2 3 1 2 3 0

121.

0 1 2 1 0 1 2 1 0 0 1 2 3 0 1 2 3 0

122.

0 1 2 3 4 0 1 2 3 4

123.

0 1 2 3 4 1 2 3 4 1 2 3

Exercises in quarter notes

124.

0 1 2 3 2 1 0 0 0 1 2 3 2 1 0 0

125.

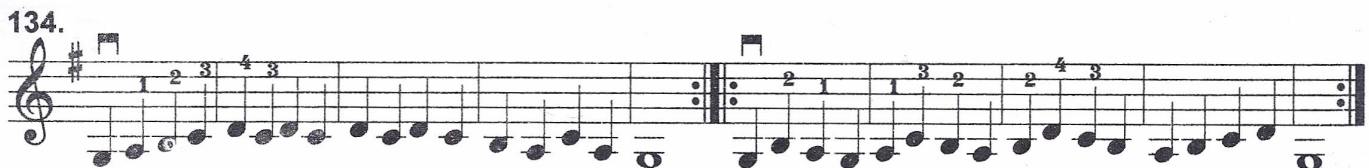
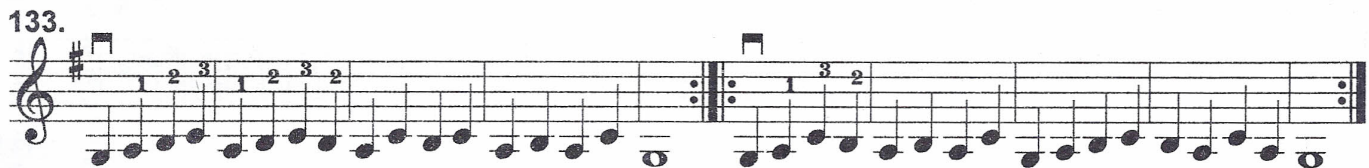
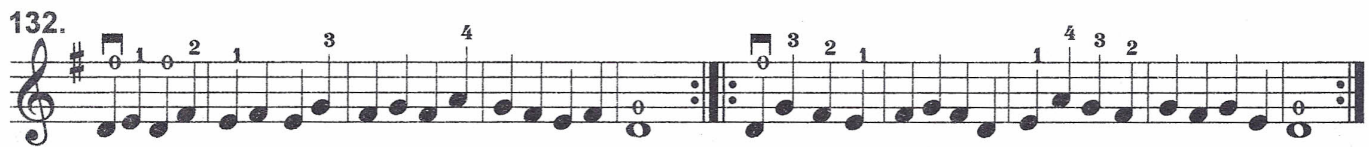
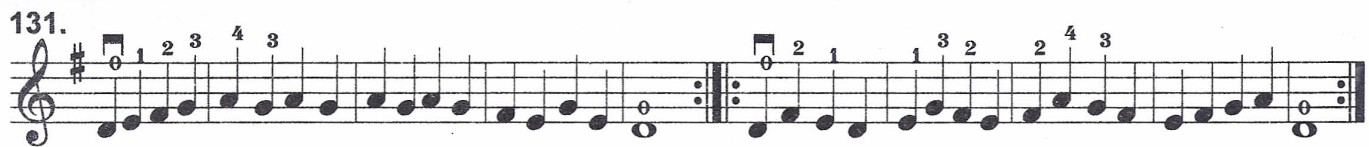
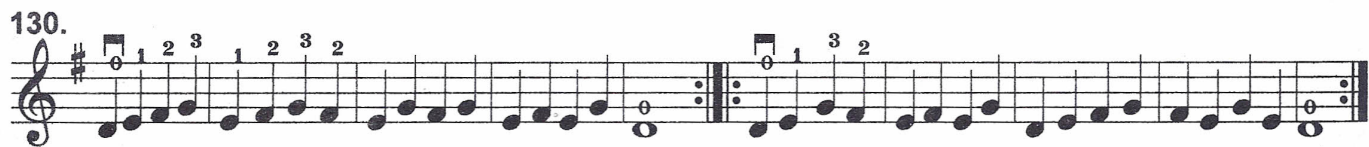
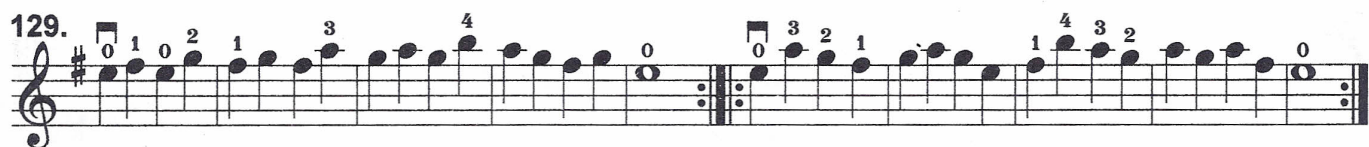
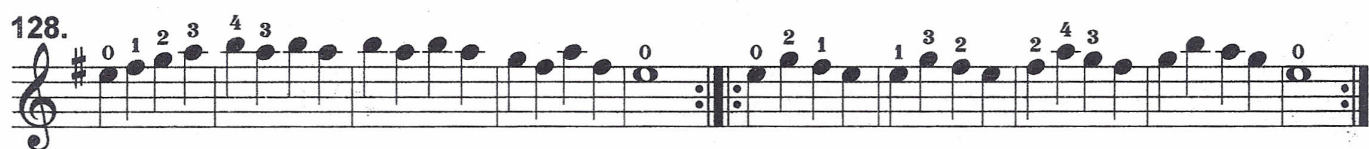
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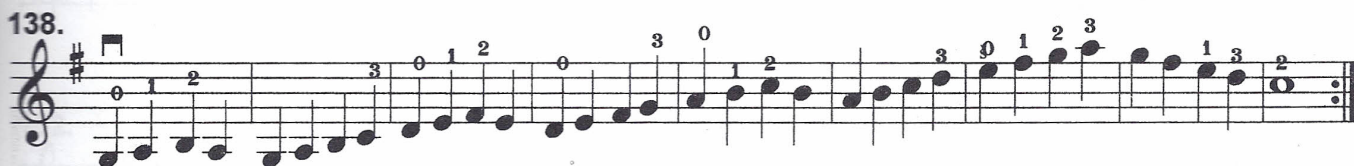
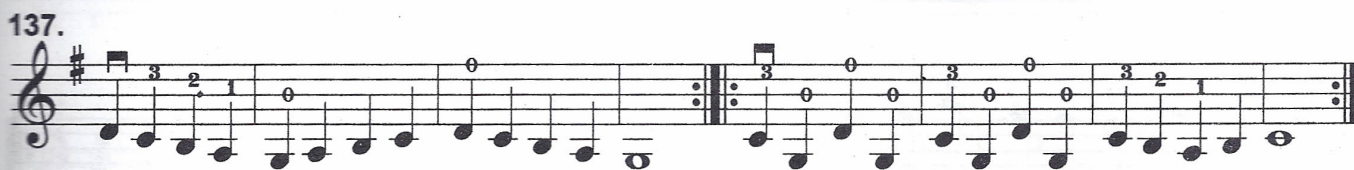
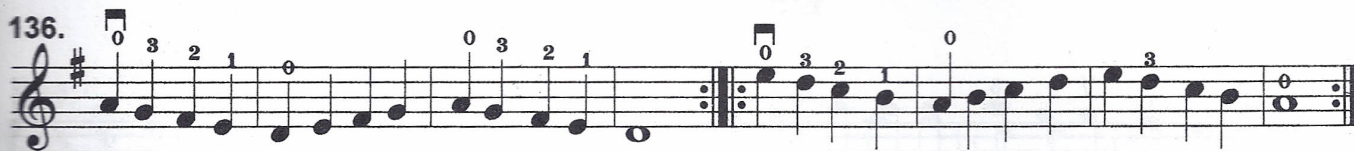
126.

0 0 1 2 3 4 3 2 1 0 0 0 1 2 3 4 3 2 1 0 0

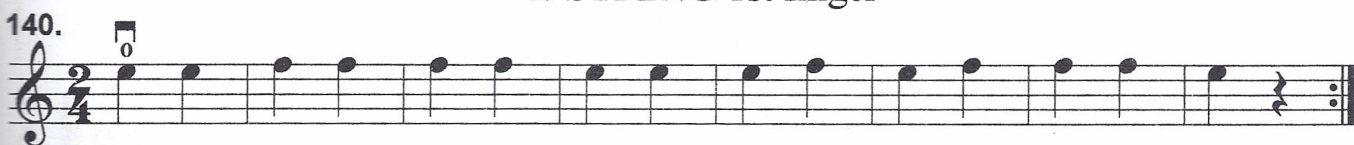
127.

0 1 2 3 2 1 0 0 0 1 2 3 2 1 0 0

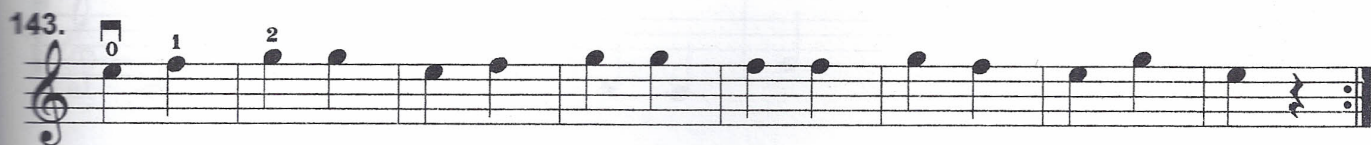
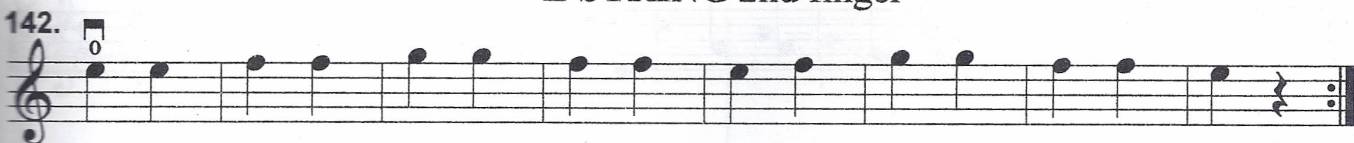




F NATURAL
E STRING 1st finger



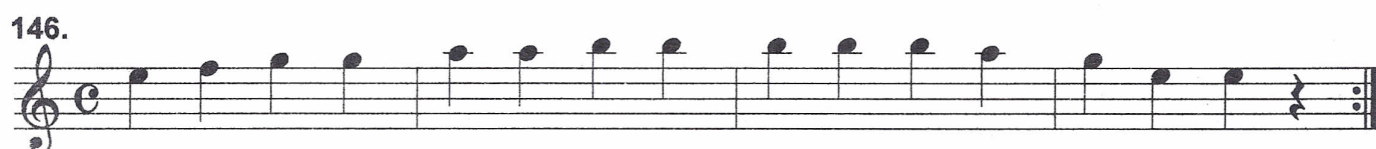
E STRING 2nd finger



E STRING 3rd finger



E STRING 4th finger



F NATURAL on the D string



ETUDE 1

2/4 time

150.



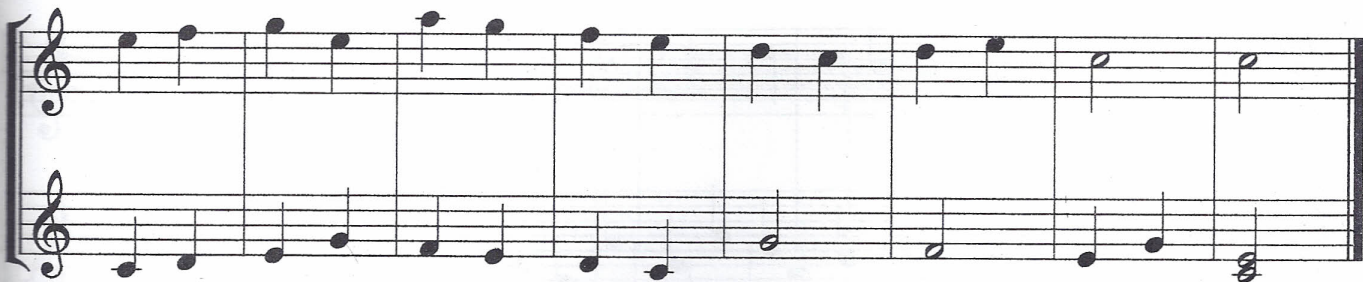
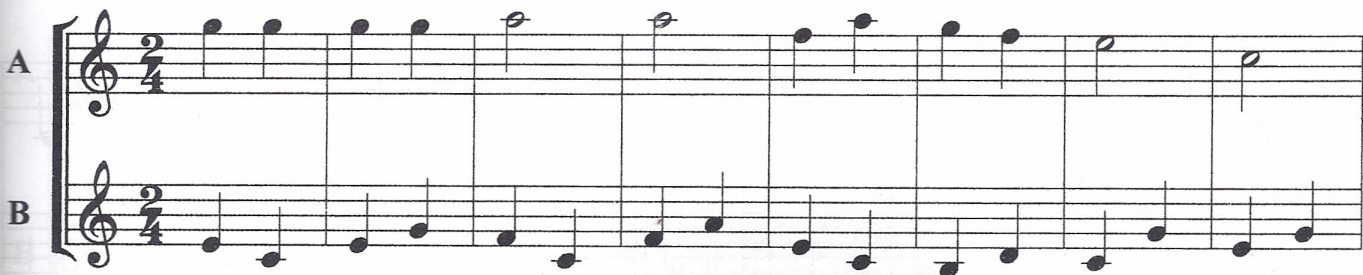
151.



152.



153. The Babbling Brook



ETUDE 2

3/4 time


154. 


155. 


156. 

157. 

158. The Ring

A 

B 



159. **The Cricket**

4/4 time

A

B

System 1 of 'The Cricket' in 4/4 time. Staff A (treble clef) contains a melody of eighth and sixteenth notes. Staff B (treble clef) contains a bass line with chords and rests, some grouped by a slur.

System 2 of 'The Cricket'. Staff A continues the melody. Staff B continues the bass line with chords and rests.

160. **Scale of C Major**

A

B

System 1 of 'Scale of C Major'. Staff A (treble clef) contains whole notes for the upper half of the scale (C4 to G4). Staff B (treble clef) contains eighth notes for the lower half of the scale (F3 to C4).

System 2 of 'Scale of C Major'. Staff A contains whole notes for the upper half of the scale (A4 to E5). Staff B contains eighth notes for the lower half of the scale (B3 to F4).



The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a common time signature (C). The melody consists of eighth and quarter notes. Above the staff, there are four measures of rests: the first and third measures are marked with a '4' above a horizontal line, and the second and fourth measures are marked with a '0' above a horizontal line. The melody ends with a double bar line and repeat dots. The key signature has one flat (B-flat).

165. Seymour

C.M. V. Weber

A 

 B 





166. Etude 3 eighth notes



The etude consists of five systems of eighth-note patterns. Each system contains two staves of music. The patterns are as follows:

- System 1: Treble clef. Staff 1: 2 1 3 4 3 1 2 1 2 0. Staff 2: 1 3 1 4 0 3 1 2 1 2.
- System 2: Treble clef. Staff 1: 3 0 1 2 2 3 0 1 2 0. Staff 2: 1 2 3 4 3 0 1 2 3 4.
- System 3: Treble clef. Staff 1: 3 0 1 0 1 2 3 4 3 0. Staff 2: 1 0 1 2 3 4 3 0 1 2.
- System 4: Treble clef. Staff 1: 0 1 2 0 3 2 0 2 1 0. Staff 2: 3 2 1 0 3 2 1 0 3 2.
- System 5: Treble clef. Staff 1: 0 1 2 3 2 1 0 3 2 1. Staff 2: 0 1 2 3 2 1 0 3 2 1.

167. Merry - Go - Round

A

B

Two staves, A and B, in 2/4 time. Staff A starts with a treble clef and a key signature of one sharp (F#). Staff B starts with a treble clef and a key signature of one sharp (F#). Both staves have a repeat sign at the end of the first measure. The melody in staff A is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The melody in staff B is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The piece ends with a double bar line.

168. A Cloudy Day


A

B


Two staves, A and B, in 2/4 time. Staff A starts with a treble clef and a key signature of one sharp (F#). Staff B starts with a treble clef and a key signature of one sharp (F#). Both staves have a repeat sign at the end of the first measure. The melody in staff A is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The melody in staff B is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The piece ends with a double bar line.

DOTTED NOTES

A "Dot" placed after a note prolong its time value by half.

 = 2 counts


Half note

 = 3 counts

↑
Dotted half note

Play the down-bow slowly, and the Up-bow quickly using the same length of the bow.

169. 

170. 

Down-bow quickly, up-bow slowly

[illegible]

172. 

Down-bow slowly, up-bow quickly

173. 

[illegible]

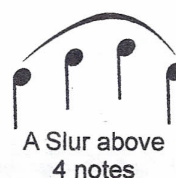
175. America

A

B

LEGATO PLAYING

"Legato" means the playing of a number of notes or a passage in a smooth and connected manner, with no breaks between the notes. The sign for such playing is so called "SLUR", a curved line drawn over or under the notes, signifying that they are to be played legato and indicating to the violinist that they are to be played "in one bow".



For this kind of playing, particular care must be given to the equal division of the bow:

With 2 notes to one bow: Divide the bow into two parts

With 3 notes to one bow: Divide the bow into three parts

with 4 notes to one bow: Divide the bow into four parts

Slurred notes on one string

176. Play exactly one half of the bow for each note



3 notes in one bow

180. Exactly one third of the bow for each note



4 notes in one bow

184.

185.

186.

187.

CHANGE OF STRINGS

Any bowing is relatively simple as long as the bow is used on one string only. It is when the bow is transferred to a new string that the difficulty arises. It can be said that the main problem of bow technique lies in the art of perfect change of strings.

In order to gain a smooth inaudible string transfer, the finger, just used, should remain on the string until the bow has changed to the new string.

Exercises for string transfer

188.

189.

190.

2 — 2 — 1 —

191.

3 — 3 — 3 —

String transfers with 2 notes to each bow

192.

3 — 3 — 3 —

193.

3 — 3 — 3 —

194.

1 — 3 — 3 —

String transfers with 3 notes to each bow

195.

3 — 3 — 3 —

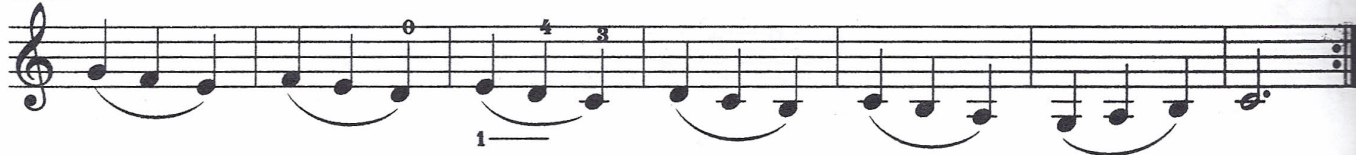
196.

3 — 3 — 3 —

197.

1 — 1 — 1 —

198.



String transfers with 4 notes to each bow

199.



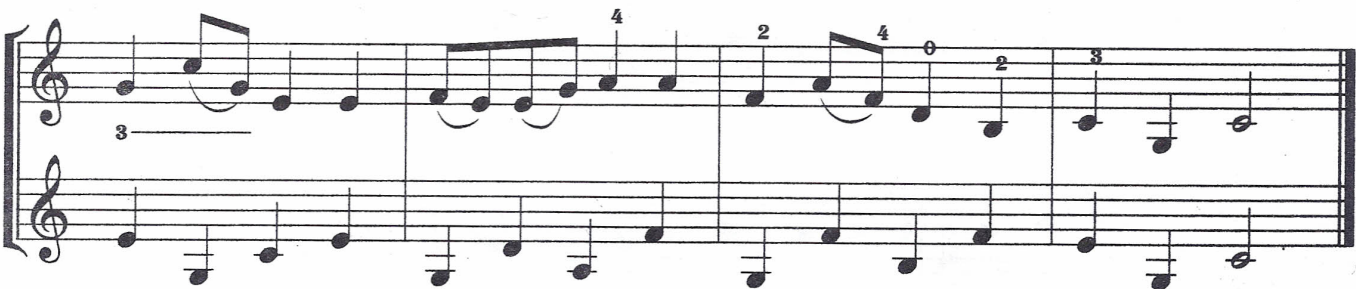
200.



201.



202. The Doll



203. Fourth Etude

Musical score for 'Fourth Etude' in treble clef, 2/4 time. The piece consists of four staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The music features a series of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 0-4 above the notes. Slurs are used to group notes across measures. The piece concludes with a double bar line at the end of the fourth staff.

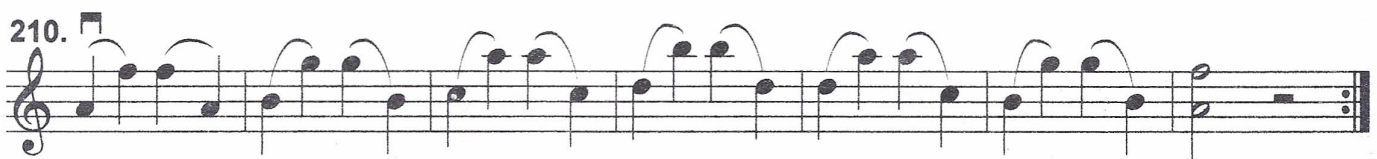
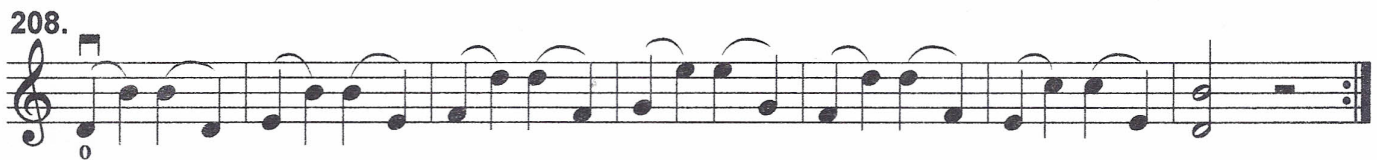
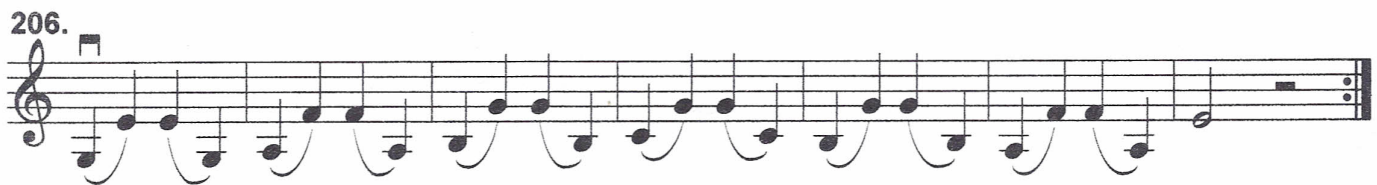
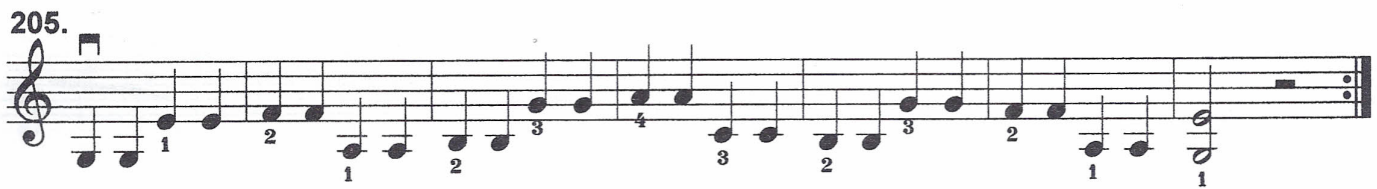
204. The Squirrel

Down-bow quickly, up-bow slowly

Musical score for 'The Squirrel' in 3/4 time, featuring two staves labeled A and B. The first system contains measures 1-4, and the second system contains measures 5-8. The music is characterized by a steady eighth-note rhythm. Staff A includes bowing directions: 'V' (down-bow) and 'V' (up-bow) above the first and third measures. Fingerings are indicated by numbers 1, 2, 3, and 0 above the notes. The piece ends with a repeat sign followed by a final measure in the second system.



Relative Distances



21

21

21

21



215

215

216

Scale of A minor

217.

Handwritten musical score for exercise 217, titled "Scale of A minor". The score is written for two staves, A and B, in C major (one sharp, F#). The key signature is C major, and the time signature is common time (C). The exercise consists of three systems of five measures each. The first system shows the ascending scale on staff A (treble clef) and staff B (bass clef). The second system shows the descending scale on staff A and staff B. The third system shows the ascending scale on staff A and staff B. Fingerings are indicated by numbers 1-4 above the notes. A breath mark (V) is placed above the first measure of the first system. The exercise ends with a double bar line and repeat dots.

218.

Handwritten musical score for exercise 218. The exercise is written on a single staff in C major (one sharp, F#). The key signature is C major, and the time signature is common time (C). The exercise consists of a single system of five measures. The first measure is a whole note, and the following four measures are quarter notes. The exercise ends with a double bar line and repeat dots.

NOTES OF DIFFERENT TIME VALUES

In one bow

219. Half and Quarter notes

Handwritten musical score for exercise 219. The exercise is written on a single staff in 3/4 time. The key signature is C major (one sharp, F#). The exercise consists of a single system of five measures. The first measure is a half note, and the following four measures are quarter notes. The exercise ends with a double bar line and repeat dots.

220.

Handwritten musical score for exercise 220. The exercise is written on a single staff in 3/4 time. The key signature is C major (one sharp, F#). The exercise consists of a single system of five measures. The first measure is a half note, and the following four measures are quarter notes. The exercise ends with a double bar line and repeat dots.

221.

222.

Dotted Quarter and Eighth Notes

223.

224. Old French Song

A

B

First system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features various note values, rests, and fingerings (3, 4). A repeat sign is present at the end of the second staff.

Sixth Etude

225.

Second system of musical notation, consisting of a single staff with a 3/8 time signature. The music includes various note values, rests, and fingerings (0, 1, 2, 3, 4).

Scale of G Major

226.

A

B

Scale of G Major Preparation

227.

228.

Broken Chords

229.

230. Nearer my God to Thee

A

B

Handwritten musical score for 'Nearer my God to Thee'. The score is written for two voices, A and B, and piano accompaniment. The key signature is one sharp (F#). The piano part consists of three systems of staves. The first system shows the vocal parts and the piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system concludes the piece. The piano accompaniment features various musical notations, including eighth notes, quarter notes, and rests, with some measures containing fingerings (0, 3, 4) and a '3' indicating a triplet.

Exercises for Crossing the Strings

231.

Handwritten musical exercise 231. The exercise is written on a single staff in treble clef, key of one sharp (F#). It consists of a sequence of eighth notes, starting on a middle C and ascending stepwise to a G, followed by a descending sequence of eighth notes back to a middle C. The exercise ends with a double bar line and repeat dots.

232.

Handwritten musical exercise 232. The exercise is written on a single staff in treble clef, key of one sharp (F#). It consists of a sequence of eighth notes, starting on a middle C and ascending stepwise to a G, followed by a descending sequence of eighth notes back to a middle C. The exercise ends with a double bar line and repeat dots.

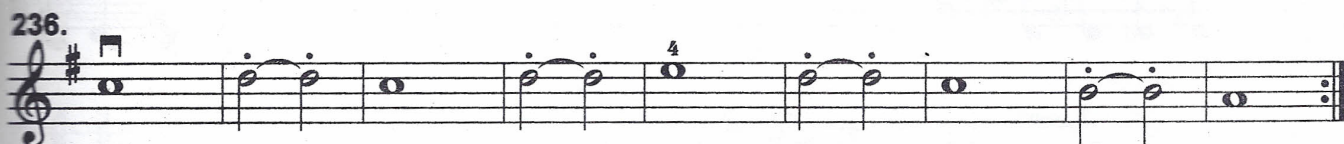
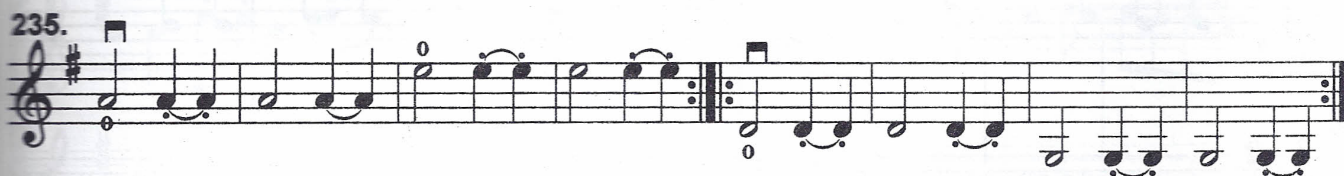
233.

Handwritten musical exercise 233. The exercise is written on a single staff in treble clef, key of one sharp (F#). It consists of a sequence of eighth notes, starting on a middle C and ascending stepwise to a G, followed by a descending sequence of eighth notes back to a middle C. The exercise ends with a double bar line and repeat dots.

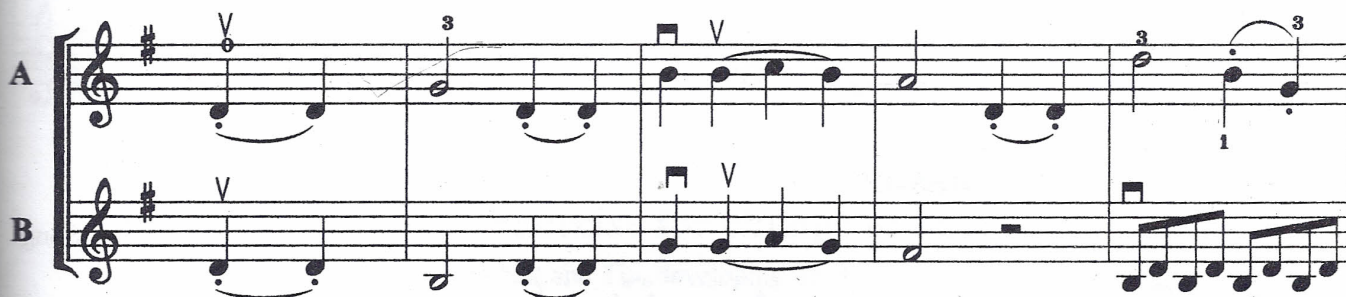
234.

Handwritten musical exercise 234. The exercise is written on a single staff in treble clef, key of one sharp (F#). It consists of a sequence of eighth notes, starting on a middle C and ascending stepwise to a G, followed by a descending sequence of eighth notes back to a middle C. The exercise ends with a double bar line and repeat dots.

Whole bow



239. Springtime



Three systems of musical notation for guitar, each consisting of a treble and bass staff. The first system features a triplet of eighth notes in the treble and a 'V' marking in the bass. The second system shows fingerings 0, 2, 2, 3, 0 in the treble and a continuous eighth-note pattern in the bass. The third system includes fingerings 3, 3, 1, 2 in the treble and a 'V' marking with eighth notes in the bass.

240. The Burgomaster

Swedish Song

Musical notation for 'The Burgomaster' featuring two parts, A and B. Part A is in the treble staff with fingerings 3, 2, 4, 1, 0, 3 and a final quarter rest. Part B is in the bass staff with a continuous eighth-note pattern.

Exercise across the strings

Skips across one or two strings

241.

242.

Exercise for change of bow

at the Nut and Tip, developing flexibility of the wrist

243.

1) at the Nut

2) at the Tip

244. Dolly's Little Minuet

A

B

3 0 3 0 4 0

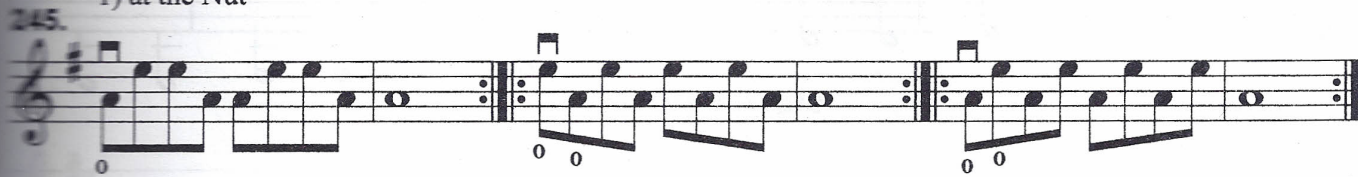
3 0 3 0 3 1 0 3 2

1 2 0 3 0 3 2 1 2 2

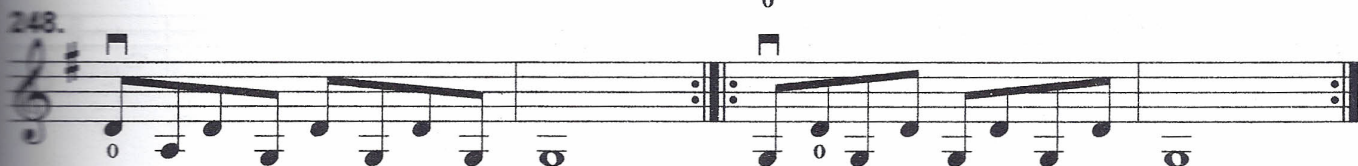
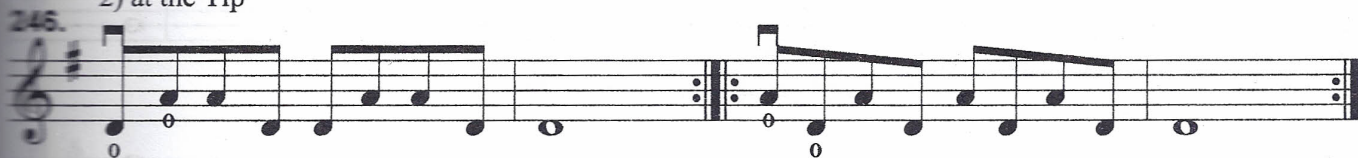
3 2 0 3 1 0 1. 2.

Exercise across two strings

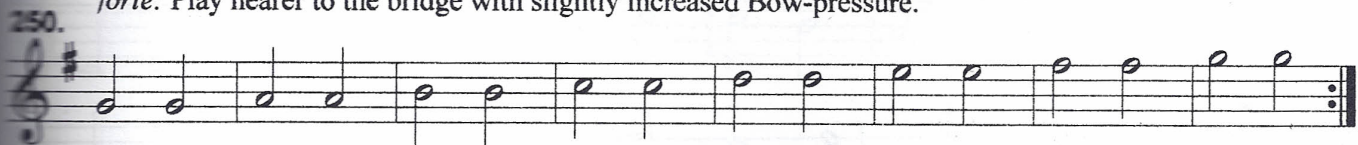
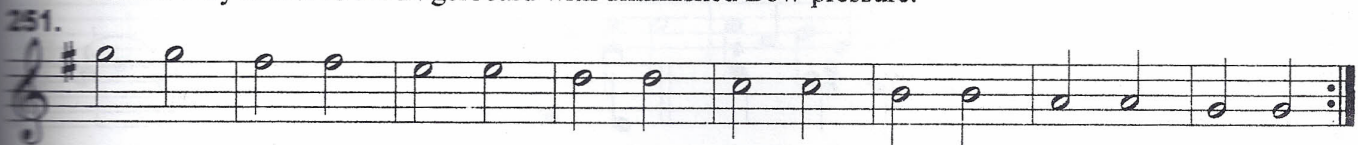
1) at the Nut



2) at the Tip



Exercises for different Dynamic Expression

*forte*: Play nearer to the bridge with slightly increased Bow-pressure.*Piano*: Play nearer to the fingerboard with diminished Bow-pressure.

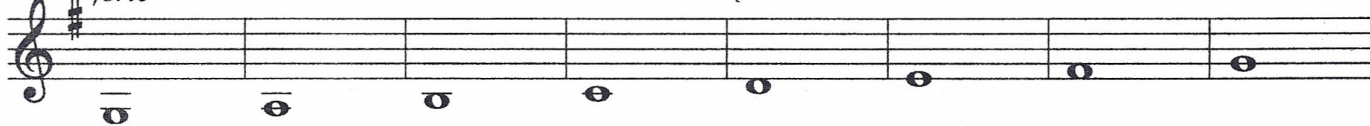
252.



253.

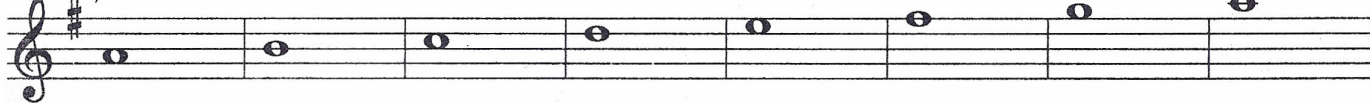
forte

piano



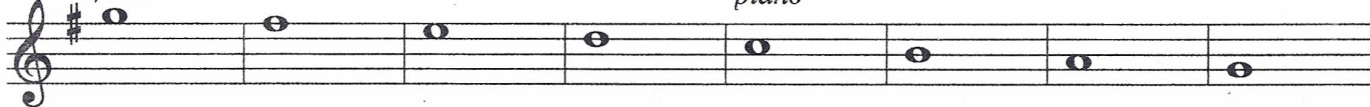
forte

piano



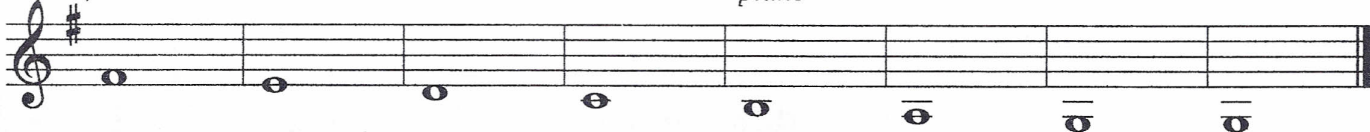
forte

piano



forte

piano

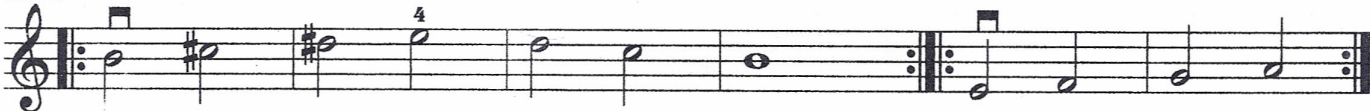


Scale of E minor

254.



255.

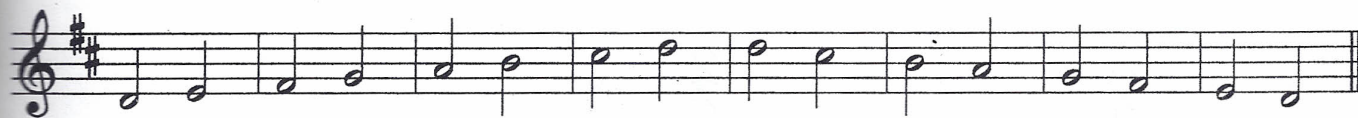


256.



TECHNIQUE DEVELOPMENT

D Major scale



D Major broken thirds



D Major scale



G Major broken thirds



Major scale



Major broken thirds



Play the scales and broken thirds with the rhythms and bowings listed on the next page. Be sure to play these rhythms and bowings with good bow division.

BOW DIVISIONS

Whole Bow = W.B.

Upper Half = U.H.

Lower Half = L.H.

Middle = M.

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{3}{4}$



8. Slur 4 notes

16. Slur 2 notes

24. Slur 3 notes